

# Pestis Solidus

On the economy of pseudo-flux, ground, solidity and the  
grotesque architectural domestications; and their  
subsidence

Originally written for 'Homo.stasis' (R. Negarestani) as an answer to Mehrdad Iravanian: Iranian Architect, the winner of international stone architecture, Italy-2002 (IMM Carrara) together with Mario Botta.

Cold Me (<http://www.cold-me.net>)  
R. Negarestani

# Pestis Solidus

On the economy of pseudo-flux, ground, solidity and the grotesque architectural domestications; and their subsidence

(Originally written for 'Homo.stasis' as an answer to Mehrdad Iravanian: the Iranian Architect, winner of international stone architecture, Italy-2002, together with Mario Botta)

**Mehrdad Iravanian:** Automobiles are the magnetite volumes; last of a group loyal to Cartesian coordination attached to a determined surface for following an objective: a known limited random movement, in other word a limited autonomy presented by environment as an affordable media. They are relevant to surface but ironically the host should not create a stable situation but rather a repulsive one; so an automobile becomes volatile matter for immediacy.

The so-called force dynamic border is the actual property of an automobile. The whole existence of automobile is mobility; other than that it is a mere composition: an alienated building with minimum of border with despotic surface. When dynamic border forced to be a statical one under none of the discussed condition by ... the objectivity of an automobile gains a new dimension more or less statical or rather obstacle one; then what is an automobile, when it is not there; and if it is, it is a forceful bad chemistry of different materials trying to create an image of peaceful coexistence. Add to this, live pulse of human system which always is avoiding the cold metallic surface in quest of animal imitated substitute: leather, a semi-matrix for adaptation to environment. There are always a mediator between two concepts, man and machine: the part.

When act of touching happens the unity of matter will start; the coexistence of physics, one concave, the other convex (considering the complexity of their behavioural pattern). Concavity is the nature of machine; an incompleteness of dimension; always extendable by means of vomiting or devouring a capacity totally differentiated from its physic. Human, the key, gas, liquid, air are parts of convex of context. Human is a part of the contextual composition; the bad chemistry between dead position and liveware. A moment later the separation begins that ends up to objectivity of one: the movement of concave, the release of convex.

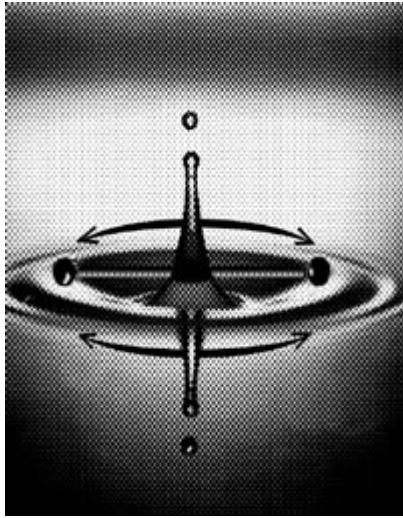
-- Reply (Pestis Solidus) by R. Negarestani --

R. Negarestani: PESTIS SOLIDUS: The suggested automobile-human system didymous [1] *harmonia* (not harmony or *symphonia* but a complex of *initiums* through a mesh which also implies the function of this configuration) undergoes an esoteric process of surface modification in a similar way which Platonic solidity and Pythagorean cosmogony attain. Through and by this esoteric production (arresting the compositions in the form of strata, *contentum*, organizational involvement, filiation, environs, subjugation and even independence while running them con-figured: economized/ing ethics) which is never completely done or undone, finished or started, the modified surface is specialized and stratified; customizing its own elliptic (but immensely consolidatory) and in the same vein assimilative political economy out of politics of ground, the sphere of solidity [2]; a *metron* [3] is molded at the moment of TOUCH, your suggested one [4], (an asexual, coital, senseless, necrophilic touch? Or a frantic fingering?) through the concave / convex coexistent regime — endowing (*endouer*) a *modus vivendi*; this Pythagorean *metron* which at the same time is too conservo-humanist and in the same track is transcendental and solid [5], runs with surface modification [6], registers and circulates (in line with *solidus in circulation* or the machinery of pseudo-flux) both a *criterium* and a *dominance* coincidentally; as 'metron' according to Sextus Empiricus expresses *criterium* and as seen by Heraclitus and Sophocles certifies *dominance*, a domination over something. Not only this institutionalized metron is applied through this coexistent regime you suggested, but also applies its power formation through the other surfaces, depositing the solid investments in the form of quasi-syntactical depositions or accumulations of solid, or more accurately, all kinds of surface specialization, from your suggested concave / convex surfaces to *affordance* [7] (J. J. Gibson) to the polar regimes of solid and void; context, ..., platonic solids and territories ... and in a despotic attitude, the regimes — *terra firma*, the Obelisk (See Georges Bataille, *Obelisk*), etc. Such a *kinetic* metron or the (re-)animator of power and solidity awakes in your automobile-human system *harmonia* both as an engine and a hood: it is an engine assembled by *ingenuus* (inborn: solidus-based) and *igneous* parts to mark off

horizons (*horos*: boundary), picking up volumes of inertia, forging vessels in the form of *nāvigium* (an enlightening apparatus or the apparatus of enlightenment?) and emitting undulations of heat to thermodynamically translate the surplus value of the complex (automobile-human system) into your suggested 'LIVEWARE' which is not only initiated through human system but also the heavy occidental compound of your automobile-human system coexistent regime (concave, convex; etc?) as a thermo-economic(al) system or more, an entity of *survival economy* ... live-ware as a phantom entity forging the necrocracy of Oedipus and his avatars. This liveware is triggered off and originated not by and through organism but also the entire multifaceted machineries of *solidus in circulation*, ground and its survival economy i.e. Genesis: an autonomous siege engine with bloodless attitude. And now as a hood, this *metron* does not really have any protective structure out of a hardened material; and it does not offer a full covering trait like a full sewn up jacket; yet it is not completely unfastened as well; the hood gives an access to engine, to the heart of *metron* (itself) as a horismologic motor of power, measures, cognitive maps, dwelling / accommodating spaces, judgments, etc.; as a hood, it opens thousands of stitches for engine to breathe, talk, breed, eat, vomit, copulate and exchange; rendering and transmitting the dominance of the metron processing enginery to the other modified surfaces to appropriate (and being appropriated) the further accumulations of solid, surfaces and *metrons* through the sphere of solidity; economically, animating ground to no end. Solid is slippery. All solid machineries have hood, not protective or defensive ones (as it is usually suspected) but hood as an opening tunnel by which solidity or the solidus engine communicate, exchange and configure, distributing *metron* as the work-ground of power, stratifying ground(s) to no end. *Metron* is the dimensionality of Power; it forges the 'work-ground'. What the hood does, is more like hood-face supplemental attachment rather than hood-engine affinities. Returning to the old usage of hood in Medieval culture and Catholicism, it cloaks the body and gives a space (more at capacity) to the face, then, it augments the face, translating the entire dynamism of *metron* and its solid / dimensional machinery from the slippery site of the face (and not the coagulated, molar or rigid parts) in the form of architectonic energy of liveware [8]: "installation of the new semiotic of signification and subjectification on that holey surface" (Deleuze and Guattari, *A Thousand Plateaus*). Hood augments the Face; it transports the faciality machine of solid / void out of its horizon, dispersing its concentrative energy through the most slippery ways and not monolithic / molar ones, launching the economy of *ground* from the atypical harmonia of the face. This is the bio-politics of solidity (such as your suggested harmonia) and face, the white wall / black hole (Deleuze). It is through the face that the miasma of the configuring *metron* (articulations of dimensionality, ground and solidus) is unfolded by hood (the supplement of metron) into the boundless discourse of solidity, becoming a messenger of the out-place and dynamic sphere of solidus (it is an oversimplified view to

consider *solidus in circulation* or solidity, immobile, fixed and completely rooted ... it is another deceiving maneuver of *solidus in circulation* and its *pseudo-fluxes*). Here, the *metron* of this coexistent regime transforms into the other *metrons* of solidity, the other ones, the other ones and the other ones erratically throughout the most stealth mode of solid industry which does not care much about coagulation techniques, obelisks, monolithic and rigid solids but horizons, drives, formations, references, boundaries, authenticity, institutions, livewares, *metrons*, non-occupational volumes, spatial reasoning, pseudo-flux and trans-ecological dominance. Amid these maneuvers what goes esoteric are the ways that 'heat emission', 'surface modification' and 'horizons' are reticulated through the surfaces, animating the extensions of metron all around into this coexistent regime in the form of consolidated (configural) bodies ("*Human, the key, gas, ...*"). Now we encounter such questions: 'How does this surface modification turn into a body of depositions or accumulations of solids?' or 'How does the *metron* work and propagate through the *anatomia* of this body (or vice versa) and how does it work as a body; how does this body run, get interlaced and mantled under the economy of pseudo-flux and *solidus in circulation*?', 'How does these surface modifications and metrons enmesh the sphere of survival economy?', 'How is the body of *solidus in circulation* formed, then, releasing solidity as its surplus value?' or 'the Whys around this panorama, why-motives, and *this* and *not-this* diametrical discourse [9] of solid engineering mechanisms' ... all these questions bear the genetic dominance of representational thought or nihilism based cogito or regulating *grund* (*Appropriator*) as Lyotard outlines in *Libidinal Economy*; they inter-connect with the regulating (and institutionalizing) harmonia of *this* and *not-this* as a quasi-logical solidus-based core. It is from the *diametric* and configural discourse of *this* and *not-this* — which does not only include this twofold (a *this* and a *not-this*) as a polar coordination but also their exclusions, environment and the circle on which this two ( $2 \times 0$ ) *pulsional principles* (Lyotard) make a diametric discourse with the support of the other regulating intensities or in the other word, further points or 'the other of *this* and *not-this*' which modifies and tunes the circle and diametric (Polar discourses are parts of diametric discourses.) discourses of *this* and *not-this*, their affordance — that the formations of your suggested automobile-human system harmonia evolves; and not a particular formation but formation as Genesis, *Cōn+fōrmātiō*, *Gestaltungen* (even non-evolutionary) that is the curse of solidus (Genesis is constituted of the mega-cycles of *solidus in circulation* whose surplus value is solidity.) and its con-solidating machineries (from Aristotelian rotation of elements to pseudo-flux); on an innocent (and partially inoffensive) panorama, the consolidating formation decodes the coexistent regime of concave-convex (your suggested one) through an observational empiricism; and through the cyclorama of its duplicity, it (over)codes this preexisting regime to the most stealth, diluted, deceiving and maneuvering harmonia of solidus-in-circulation, pseudo-flux and solidity.

Genesis is the cult of solidus-in-circulation, its pseudo-flux and survival economy; the metrons are its zealots.



**(An Excursus:** The halftone of two pulsional principles:  $2 \times 0$  that is to say:  $2 \times \text{The Great Zero}$ . The diametric discourse of *this* and *not-this* is assembled through the appropriation of a processing intensity (comes from without) triggered at the threshold of a surface; traveling on an undefined slope, namely, horzontic sphere or a slope with a missing coordinate:  $\Delta y / 0$ . As the processing intensity edges at the threshold of the surface, it sparks and the surface recoils back to a regulating intensity (not necessarily regulated), and a surfactant, an active surface or a liveware (the appropriating ground). The surfactant concentrative engine is accustomed to enter an atmosphere of resistance through the heart of the impact panorama.

This resistance toward the processing intensity unfolds as micro / macro *slopes* and spreading out circular configurations through which the diametric discourses are initiated. Here it goes, the entire of this panorama recoils and deposits in Genesis. Genesis is assembled through regulating and resisting attitudes toward anonymous intensities or  $p / 0$  (*becoming imperceptible* or the anonymous of becoming) [10]; the economy of *solidus in circulation* tries to both exploit and resist the processing intensity. While the regulating sphere renders the intensity as a regulator (appropriator: fertilizer) appearing in polar (positive or negative) coordinates, the resisting sphere exploits this appropriator (+/-) as a trigger to configure the whole Genesis Panorama through diametric (polar, inclusive/exclusive, dynamic, genetically configured) discourses. In Genesis, everything is under the Solid essence of these regulating mechanisms that propel solidity as the surplus value of the entire panorama (Genesis). Plunged into the Genesis panorama, solidity appears as framing (but dynamic) molds (mold and cast process of solidity) ... molding (genetically configure: Origin) compositions in the form of slopes ... making them work through slopes. What we call rigidity is the off-threshold or the most insignificant part of this 'panorama i.e. Genesis or *Solidus in circulation*' ... or when the undulating slopes of the pseudo-flux become stagnant ... or when the appetite of solidity for Genesis and origination steps down.)

(See *The halftone of two pulsional principles*; an addendum to Pestis Solidus, at Maraka Project, Cold Me)

'Why' is the wastage of anonymity, of "imperceptible rupture, not signifying break" [Deleuze and Guattari], visualizing the printless trajectories of *Anonymous until Now*, becoming imperceptible and the machine of GAS. Why is the wastage factory of signifiers leading to nowhere: *Where*; it differentiates itself from all directions, multiplying the other *Whys* which are imminent to it and do not simply surface or ascend (marching to perfection) through the abysses or the gaps in or between different levels or strata of the

signification processes. *Why* folds as a composition of what, how, when, which, et cetera on the unground of *where*.

To this extent, the vexation of (or the repulsion toward) *Whys* that were discussed and Lyotard argues on the architectural domestication of the *cooling bar*, may be once more the duplicity of Genesis, the disguised maneuver of solidity, the diametric discourse of *this* and *not-this*, the metrons (always mobile) and lastly esoteric circulation (non-dispositif) of solidus and the network economy of the *grund*, so to speak, a distillation process (running for solidity; based on Aristotelian model of *rotation* and sublimation by means of separating / uniting processes; as in *Kerotakis* apparatus) running on the circular paths and diametric discourses of *this* and *not-this* or precisely speaking, the exclusion of them, their regulating intensities, horzontic spheres or the boundless horizon which keep them on circular paths and through diametric discourses, which emanate Genesis as solidus imminent ambience (climate, *klima*: slope, zone). Thus far, the antipathy for 'Whys' might be a futile resistance toward the necrophilic machine of GAS or p/0 (*Puissance on Zero*; or *Macht*, power, on zero-metronic unground), *anonymous until now* or *incognitum hāctenus* [11] which does not speak about the unknown, nor anonymous as an adjective, nor anonymous as an adverb, nor an introspection into the unknown; it is not to say that it is a paradox or a negation but that the necrophilic machine of GAS (*anonymous until now*) does not speak at all, no word, no idol, no image, no polemics, nothing. It does not advocate anything, no vowel, no stress; instead its entire machinery, *coldies engineering*, emerges through ultimate wastage and *contāgiō* (from which the acephalic architecture of *why* is composed), contamination (base-participation) based on inorganic tactility, strategized by senseless touch and virtual-sēnsus-machinery, of plague and epidemic openness. Raising an amorphous finger not to touch the object in a passive and negatory way that the stealth bioforce of deathware [12] tries to represent necrophilia, considering passivity as its principle — Erich Fromm (*Die Seele des Menschen*) takes a similar bio-moral stand, through such a bio-conservatism, the necrocratic regime of Oedipus is erected ... "engineer[s] an apartheid of the dead" [Nick Land] — but meshing the wire-frame of the object through contamination (Symbiosis, Possession, Parasite Eve, etc: should we call it life?), to be exact surfacing (enciphering / enmeshing) *now* that is emerged through its own ex-termination, the impossible. The entire history of tactility ends at its beginning. What is happening then, in the term of *now*, the time-zero of *now* that is the *Unground* on which Genesis and its diametric discourses (ground economy) ironically and comically initiate? Or what is happening from now on? [13] The now-surface (Life?) becomes *now* out of the contamination (contamination is participation not creation), more precisely, contamination of necrophilic tactility (is it the mess engineering?): Conjunction of the Indubitable Cold:

GAS, DEVER, *anonymous until now* or the plague of the imperceptible, as the depth through which 'why' runs as an experience, touches itself in the term of the nonvocalized (as ancient vowelless Hebrew alphabet, See Hebrew Lessons, David Porush), corpse, vowelless death, cyber-organ, Mother of Abominations [14] and *pest parthenogenesis* (Nick Land), ..., or *hollow body* [15] ... that means it does not undergo the appropriating / fertilizing economy of *solidus in circulation*, and its solidity; unlike Genesis, it "does not create but participates" [Deleuze]; it forges *now* (life or its plateau) as the *unground* on which the imperceptible is germinated. *Now* is the synthetic process of the base-participation, and base-participation is the plague of all slimy symbioses and contaminations which multiply on *ungrund*. Necrophilia is all about contamination not death, this is what the Zoroastrians (of ancient Persia) experienced and discovered, then, ciphered *Vendidad* (The Book of Law against Demons or Anti-Druj laws) with it. It is life feasting on death, an unthinkable intensity of life that as Fromm remarks (but tries to repress and elude it) is *unendurable*, a satanic plateau which Zoroastrians call *Druj*-, it is the Mother of Abominations, of all contaminations (base-participations). Necrophilia is not the necrocratic regime of Oedipus or Philosophy, one can only (re)mold its history by economically communicating through its racialized boneyards (of the Dead Philosophers?); it is a *philia* (a strategic wreckage of life smeared on death to the point of wearing it out, messing it with its wasteful bonds). Encountered with the true pestilential *bonds* of Empedocles' φίλια (*philia*) or the plateau of interphylum or epidemic openness, the resistance is impossible (but appreciated as a messing strategy), everything should participate and participation has no end, nor beginning, nor horizon; everything is brought to an *openness* effacing all traces of closure and insularism to an interphyletic plateau, epidemically, opens (and is opened) and involves the heterogeneous softening processes. *Philia* is an infection, it contaminates whatever attaches to it; it does not answer a 'what?' or represent itself as a puzzle among the attributable things (it does not map the *quiddity*); it is the 'where' not as a question but an unground. *Philia* does not unit — Empedocles as an economist of Survival Economy but the one who belonged to the tradition of the root-cutters (*Rhizotomoi*) tries to ascribe unification to *philia*, as if even thinking on *philia* is a horror for the survival economy and the anthropomorphic thought — it mazes and storms through heat-death, epidemic openness and scavenging the dimensions. To this extent, encountered with such an inexorable openness, *necro* (of necrophilia) is all laid open, possessed and messed up in the unheard-of base-participations in life and the contagious bonds of *philia*. Through the interphyletic wreckages of *philia* (necrophilia, ...) the (re)cognition is ineffectual; *extraction* (e.g. extracting *necro* as death or a mortification process from the interphyletic wreckage of necrophilia) submerges in the fathomless depths of impossible that also means descending into this compositional abyss that is equal to contamination (being contaminated of all kinds) or being laid open by the bonds of



philia. Contamination delays the extraction process to no end; however, sustains hope to lure everyone to its contagious openness. In necrophilia, the 'necro-' reels under the epidemic bonds of an openness contaminating through the strategies of life. Attraction is the functioning of philia (and this openness) or as Deleuze and Guattari said "is the functioning itself" (Anti-Oedipus) but in such an openness (and its avatars such as necrophilia) attraction is a *hunt* in the strategic ways, where, always, the hunt is on. The sepulchral *affirmation* in necrophilia is also a hunt. Necrophilia is the ultimate of such dimensionality wreckage and hunt multiplying on the pestilential bonds of *philia* and through the war-strategies of life; however, the certain segments and instances of necrocracy and Oedipalizing webs may enter in and try to appropriate this virulent openness but they just strategically enrich the battlefield, the dimensionality wreckage of mess engineering [16]. Necrophilia is a cipher (*Şafira*) of openness (opening and being laid open concurrently) on the contagious lines of philia, and the necromancers are its cryptogenic lines. Even among the sorcerers the necromancers are notorious simply because even the sorcerers *live* but the necromancers *experience* life and its strategies and not the Survival Economy; the necromancers are the annihilationists trapped in the strategies of life. If as Deleuze and Guattari remarked that sorcerers "are at borderline of the village or between the villages" (A Thousand Plateaus) that is to say "the phenomena of bordering", the necromancers are the anarch-fiends loitering, prowling, vitiating and feeding on and through the anonymous influxes of mess germinated by the unrepairable collisions of void and solid (death and life), dimensionality wreckages and soft deliriums of all types (triggered by the wasteful bonds of philia), where solid is not washed away but is kept alive to fibroproliferate itself, smearing itself with the 'overhealth' [17] flowing through the pestilential bonds one can find in any interphyletic crash through philia; where constant vermiculation of map to jungle occurs, the diametric distances collapse not as the consequence of a consolidation process through a negative solidification of space (voiding process by purging solid) but the blurring compositions which are imminent to philia as the unground of base-communication and participation; these compositions are the soft intricate anomalies among the molecules which ceaselessly attract each other and blur. Every molecule becomes a miniature of a mazing earthquake. Necromancers do not care about the numbers of corpses (more friends to play with) — although corpse is itself a dimensionality wreckage and *blind solid* or according to Zoroastrians, a *Nasu* [18] or black matter that is the first step in alchemy — but the intensity of mutating, lacerating, softening, evaporating, crossing, scavenging and exhuming the dimensions; this is what their appetites run into; as exhumation (*ex-humare*) is scavenging the ground (*humus*). Necromancers are the alchemists of the vectors and compositions, as alchemy is the knowledge of cross-linking to *unground* through the earth, the anonymous labyrinth of anonymous compositions; and compositions are imminent to philia and its bonds. You can

have dialectic with the necromancers as long as you can provide them with corpses. Such ruthless panorama has nothing to do with the slaughterhouses (whether institutionalized or not) erected on the earth or in another view, the necromancers do not belong to vandalism or the regime of doom and destruction, the political assemblages can architecturize through the discourses of solidity, the regime which Survival Economy simulates for exploitation; but, the necromancers simply plug into corpses (according to Zoroastrians and Vendidad, corpse is a *Nasu*) as the alchemical vectors of *becoming* and reciprocation with the universe, for corpses are the instances of total dimensionality wreckage, the blurring compositions which frantically germinate on *philia* and liquidation of *metron*; they are the blind solids or the solids strategically lured to the unground of 'p / 0', a darkness where *puissance* (of *La Volonté de puissance*) is alive but on the wreckage of *metron*, on the zero-metronic unground; where the work-ground of survival economy starts to differentiate and proliferate through the contagious lines of unground while survival economy is still functional. Blind solid is a solid cracked open under its own overhealth strategy, stealthily, germinate on unground and in the absence of functional metrons; it is a solid that does not endure itself. Corpse is at the same time a blind solid or an overhealth (triggered to scar itself frantically) instance of survival economy which has been liquidated by the excessive bonds of life and *philia*; and a probing vector with its metrons made defunct but not purged; a vector lost its itinerant probing head and got a pack of tails (tail-pack), rat-like and lashing as traversing ground, they leave behind a messed up ground (fibroproliferative mess) as the entangled compositions convoluted and enmeshed by the multiplicity of tails' twitches and crawls like a bunch of rabid worms in motion through each other and through the ground (vermiculation) ... A surface consuming plague is a *pack of rats* whose tails are the most dangerous seismic equipments; tails expose the terrain to sudden and violent foldings / unfoldings while seizing the patches of the *grund* and composing them as nonhuman music (Tails are the musical instruments, playing metal.) ... tails: lasher tanks in motion ... A pack of tails is thousands of insects scavenging a tomb somewhere in a Zoroastrian village near Yazd; the vibration warfare, these exhuming machines install, germinates a nonhuman silence over the molecular noise as a wireframe or an exoskeleton, and wreaks an acoustic havoc. Corpse(s) is not merely a sponge but also and mainly, a *seism*, a brutal *procès*, without *metron*, without judgment, a *processus* through the unground of life and its openness which does not assume the quotidian anthropomorphic representation of openness (being open) as its plateau but being laid, lacerated and cracked open [19].

Necromancers are summoned from the deepest profanity of interphyletic wastages seething in the bowels of *philia*.

The imminent vapor of this necrophilic contact (parthenogenesis of base-participation) or 'why gnawing at its head as it is questioned', is the epidemic contamination, the *now* (Life?), at the no-where-heart of GAS [20] or according to the alchemists, the plague of the *incognitum hāctenus* (*Anonymous until Now*) ... it is not revealed ... never begins, never ends, always possesses, always looms. Life is the sexual plateau of all fetishes; death is only a perversion on this plateau. Here, therefore, arises a crucial disruption in what / when issues around the *now*; that *now* conjures up 'where' (not as a question but the unground) not 'when' or 'what' which are the modulating machines of Genesis (the grounds, *terra firma*, transcendence). 'Where is the disease?' is the field of experience. 'Where is Moby Dick?' is the hex of such a plague or plastic spirit, the GAS (*Anonymous until Now*) [21], it inter-connects with the twisted nether of becoming. Always there is something weird about *where*, something mutative, a defilement and horror. Insofar, 'why' is the parasite of *where*, but it has not a parallel life or an adventive position — according to the paranoid parasitologists — to *where*; quite contrary, it permeates through 'where' as life, its imminent life. On the other hand, aborting its own possibility makes it (the 'why') a lethal parasite through itself; while it sucks life from its corpse and fatality, it becomes an auto-parasitoid. Here, we experience such a necro-horror as we yell 'Why?', as the itinerant head of 'why' explodes before it hits the target, right at its launch: the absolute dud, the cold wastage of all questions. ... 'why' proliferates through darkness before being sparked. 'Why' is a mess running through 'where', its filth and perversion: cold me. Why do I feast on souls?

SURVIVAL ECONOMY: Back to Genesis, regulating intensities of metron, diametric discourses of solids and surface modification that is not merely the stratification but disguising the strata through the pseudo-flux economy of solidus-in-circulation (your suggested harmonia and its soft-architecturized / rhetorized but con-solidating economy): The question of *metron*, so the harmonia which you put forward, is more the question of composing, interweaving and rendering the *body*, then, appropriating and consolidating it on *grund* rather than power, reasoning or systematizing the horizon of automobile-human system harmonia (here, automobiles as the magnetite volumes with inflatable horizons that envelope the metrons as navigating them). Although there are *metornic* obstacles in the following discussion — need it to be explicated that such obstacles have no impeding attitude in the same way as hurdles have but of what you suggested for the despotic but dynamic surface, be it chalk, asphalt, oil or bodies (alive or dead) which have been placed side by side or scattered here and there, on which the car sustains a *force dynamic boundary* [22] — for answering the *how* and *what* questions about the origination of the body appropriations (and your suggested harmonia) through the networks of *solidus in circulation* and the economy of pseudo-flux, and *metron* both as a body and that which interlaces the bodies through the economy of pseudo-flux; that which runs as the *cōn+fōrmātiō* of

Genesis. However, there is something in this panorama (Genesis panorama of metrons, appropriated/ing bodies, *solidus in circulation*, ground economy and pseudo-flux) or the enmeshment of the body in general, which is always manipulated for managing the bodies, hatching and tailoring them, not by organizing in despotic ways but appropriating by unconventional processes peculiar to the dynamic and maneuvering machinery of metrons and their assemblages. It is the strange interest of Genesis (and Pseudo-flux) in slopes (see 'An Excursus: The halftone of two pulsional principles'), similar to the strange slopes which Lyotard expresses in *Libidinal Economy* regarding Khajuraho temples complex [23], Edward Weston's photographs, Francis Bacon's figures — above all *Sand Dune* 1980, 1983 — and finally what Eugene Thacker sees in Hans Bellmer's Dolls and what Meta-creations' Poser does to render a body [24] (E. Thacker, New York Dolls: Hans Bellmer at ICP). These slopes stress, in an obscure way, not a rate-based steepness in which 'rise over run' is constant but the *slope process* (as of in geology and sediment management) which propels the surplus value of solidus-in-circulation (solidity) through the fields of sedimentation; other than resident, rested and settled sediments but of the sort of creeping, sliding and flowing depositions, of alluvial and fluvial processes, redoing the flow by means of undoing the slope or the other way around — it has nothing to do with the orthodox productions — predominantly, transforming and bringing (not directing, nor ordering, nor categorizing) the intensities to fluvial mechanics (in regard to geology and erosion management but not obeying the general laws of geology), the fields of hydraulic works, *klima* of intensities and dynamic accumulations of solids in the form of alluvial and fluvial depositions. It is with regard to slope and its related determinants that the intensities cool down or warm up (are appropriated) — never out of control, never without metrons — to continue, maintain and survive their fluxional faith but within the fields of fluvial or alluvial depositions and signifying solids; that the stream captures itself in the name of slope, in the term of sedimentary processes (fluvial / alluvial). Lyotard's *Theatrical Volume* originates, consolidates and navigates through and by such slope processes; a soft encapsulation of metrons which through slopes can be disguised as something else, sometimes as a despotic assemblage (obelisk-volume) and sometime as the torrents of deposition process. The *cooling* process of the bar which gives birth to the theatrical volume (the functional structure of exclusion) is a part of the metronic dynamism of slopes (See *Libidinal Economy*). However, slope as a stream-capture engine has no exotic deployment to *fluviu*s in the sense of bed-land but as something indwelling to it, impending and intrinsic. Slope is a border, a force dynamic boundary in its own sense, as a boundary it does not only filter (the most artless mechanism of border in despotic volumes) but also appropriates then modifies and translates the surfaces to each other (convex to concave to convex; this to not-this to ...) according to this appropriation germinated on the affordance [J. J. Gibson] of the metrons working and processing

through the surfaces and their horizons; and horizon is where boundary represents itself as the boundless discourse of solidity, where it configures everything in accordance with its metrons; boundary (horizon) is not bounded, it starts from boundlessness as Gadamer remarks in *Wahrheit und Methode*. (The horizon of faciality machine, of subjectification and signification, lies beyond the face; face is its launching *grund*.) Here, in the presence of the consolidating machinery of pseudo-flux and slopes, intensities are invested as the work-of-flows, as deposition, as alluvion and sediment or the accumulations of solid, distributing solidity as the surplus value of *solidus in circulation*; slope becomes the appropriator, translator and mediator of surfaces (of your suggested convex-concave harmonia for example) to each other, an autarkic mediator field, modulating the chain of the bodies and events; it impels assemblages to assemble new slopes, slopes through slopes through slopes through slopes, a composite, n-plex and Gordian one, something like Francis Bacon's *Sand Dune* 1983 — swamp-like and sticky — which cannot be segmented easily, maybe not at all, it escapes out of its glass cage, neglects obstacles, veering unnoticed, deposits unconventionally, sometimes as delta, sometimes as rock, sometimes as land or as a tidal lagoon, sometimes as another horizon, another body, another configuration, a dynamic field of solids and unconventional consolidating processes. Slope loads and unloads (never fully load or unload) the accumulations of solid through the dynamic fluvial / alluvial processes to configure bodies. It is through the fluvial / alluvial processes that solidity is augmented, not as rigidity but as the luring face of the pseudo-flux and its lust for the grotesque solidifications through flux or signification of flux by means of solids. In pseudo-flux panorama of alluvial / fluvial processes, namely, the slope processes, the *fluvius* is signified by the invested fluvial / alluvial grids, by solids (silts, alluvium and the micro-structured but not molecularized aggregates of solid) and consolidating mechanisms which are introduced into the flux. Over the lips, through the gums, across the bends of cheeks, nose, forehead and chin, something is running like a flowing deposition, sedimentary field of turbidity currents, work-of-fly (not the lines of flight): a slope process configuring the anomalous of the face and the faciality machine.

Denudation of a landscape is not depriving the landscape, as it is supposed to, but trying to mass-waste all unifacial slopes and molar constituents, introducing — innovating by disintegrating — them to n-plex and Gordian slopes (such as the suggested Automobile-human system harmonia), to discordant motions, to ever-transforming bits and particles, to fluent depositions of pseudo-flux, to the anomalous of the landscape — such as the face — then volatile *hégemonikon* of the surfactant, the modified and appropriated surface, the active one, liveware and its survival economy. This is why denudation invests the landscapes, and landscape tries to install denudation process. Solidus uses flux as an abrasive engine, then, the flowing sediments or deposition process is the non-dispositif abrasive machinery of the flux. This is what the pseudo-flux is all about;

it invokes not only the fertilizing forces of the ground but also installs a new flux-oriented power formation within the regime of solidity with its new maneuvers and weapons, tricks and twists; the abrasive mechanisms (the actions of silts configured within the flux) save solidity from collapse by economically softening it, and weaponize solid through the stream of flux to erode, remove, grind and mainly appropriate any resistance (settled or streaming). Wittfogel's hydraulic monopoly merely covers a trivial part of pseudo-flux and its militant distributions. It is the deposition process (or denudational 'forcing') by which Mass leaves monolithic and coagulated systems, runs as the non-volumetric flux, the non-volumetric pseudo-flux of the particles (displanted Mass) controlled not by bed-load but uprooted by torrential crisscross of the flux.

The fluvial / alluvial processes decrease velocities at the land-water interfaces; through the same panorama, they can decelerate the waves (or even capture them as the elements of pseudo-flux) which can damage shorelines (of the *grund*) through direct turbulent action.

However, all this, no matter how the slope process is defined, can only be configured and delineated, in another sense contemporized, with regard to a processing intensity (*incognitum hāctenus*: Anonymous until Now?) traversing through an undefined slope ( $\Delta y / 0$ ), through the horizontic sphere [25], that is to say, slope is only slope by formulating itself as a mould for the intensities and regulating a reference for itself by which it can be assembled (slope[d] to what?); what slope does, is regulating a process as its reference and regulating itself according the regulated(ing) process, the reference: this is the double regulation mechanism of slope and the rest of solid machines. It is an indispensable process of Genesis, in which surface tries to appropriate itself (becomes slope) to both resist and con-figure the pestilential processing intensity (anonymous-until-now: life?) traversing through  $\Delta y / 0$  or  $p / 0$ ; it has nothing to do with capturing but of an autonomous defensive system which cloaks a capitulating machinery within itself, not for preventing what is coming but being cultivated by what is coming (a camouflaged craving for fertilization: the quotidian hunger of *grund*), that is to say recoiling the processing intensity and itself to Genesis (see *An Excursus: The halftone of two pulsional principles*). Every Genesis has a regulating intensity or maybe a regulated one, but not necessarily so. One should remember that slope process is impossible to be disentangled or be separated from *metron*; it is the appropriating but anomalous iteration and itineration of *metron* and *grund* (of power?). Slope craves for billions of tiny jaws gnawing its surface, shaving it and eating away to somewhere else in the form of flowing sedimentation process, to where-it-is or where-it-is-not — none of them stationary — or the midriff, in-between, as the positioning of *meso-ic* entities, or deep into the fields of slopes as slope assembler [26]. Sediment cleanup does not dismantle the sedimentation process; it invests flowing

sediments and the deposition processes in more lucrative ways. Every Genesis has slopes. Your suggested harmonia (...concave...convex...) is full of slopes.

From here we see the coexistent regime of automobile-human system imputes a genetic shift in every part from coexistence to coaxiality; a diagenetic modification from the coexistent regime to a coaxial Big Scene, a *development* or a *maturation* through the economy of the pseudo-flux: *surface specialization*, or the development or the maturation of your suggested harmonia. Another scenery of the diagenesis process, as for processes of surface specialization or maturation or ascension through the economy of the pseudo-flux (such as your harmonia or the doctrine of *deification* in Christianity), is the constellation of a *consecutive* surface but not all the way through sequentiality or such an order but consecutive as *non-stop* and *without disruption*, of convened and uninterrupted, consolidated and ceaseless, a surface without gaps but gap junctions as in cell biology or economical nexuses whose functions depend in ionization and employing the zones of low resistance; and by which the surfaces are synchronized; these nexuses orchestrate the surfaces by *referentially* synchronizing them according to the sum *affordance* of the surfaces or their survival economy. The *consécutif*, an instance of both diagenesis and lavished depositions of pseudo-flux, belongs to the process of *solidus in circulation* and dynamic metrons, thus a mode of non-transient economy of solidus or *solidus in circulation*. *Consécutif* as a sedimentary process, ceaselessly, cross-fertilizes the specialized surface to introduce it into (a grotesque taxis — inclinations toward ... — working as *volatilis* or the work-of-fly [27] or when *metrons* impose themselves on 'flight') a consecutive, laminar (in its economy) and digenetic constellation whose entire configuration has been enveloped through a concrescent process mode, much like A. N. Whitehead's *Concrescent* [28], in which all parts concrete through the sedimentary program of pseudo-flux, not necessarily a convergent program or process, but a process always searching for a noble one but avoiding finding it (... as in the Christian panorama of the *eternal progression* [29], *deification* or *apotheosis* that one becomes son by maintaining his / her position according to the Son, the face of Christ), an appropriate(d) surface (here through your suggested automobile-human system harmonia: theomobile), an atypical unity, an authentic origin(ality) — origin not as beginning or rising but the process of running, surviving through Genesis Project — and a sphere of solidity. This is why the suggested harmonia bears a mobilized theology but away from an eschatological finis or the orthodox theological enterprises ... The veering slanting body of slopes soften theology to no end in the most inaccessible recesses of *solidus in circulation* (What a gullible and at the same time dangerous conclusion to oversimplify pseudo-flux as a theological becoming, as an articulation on *telos*.) *Concrescence* at the same time emphasizes on an assemblage and a content through which the parts turn into an unconventional *all together* (not of the settled compaction of sediments) not through the equilibrium of stasis, down-settling or a

fully convergent panorama but through the dynamic deposition process of parts (the pseudo-flux of all sediments), a sedimentary participation of the elements and parts throughout the restless itinerary of deposition and sedimentation process; now isn't this slippery *all together* (sedimentary participation of elements i.e. flowing sediments of pseudo-flux) the sedimentary contents, the *textum* of pseudo-flux itself? (For instance, the driving contents of your suggested harmonia?) In pseudo-flux, every solid is a flux-gate for another solid particle. Concrecence also manifests itself as a participation but based on the affordance (survival economy) and a reference which remotely regulates the communications, the interactions and interfaces; this is why the participation between and among solids in pseudo-flux (silts, alluvium, sediments, etc.) maintains the survival economy of the streaming solids (sedimentation process) and a grotesque uniformity, one can not escape and survive; the solid particles which cannot bear this dynamic but fully economical participation are automatically forced to leave the dynamic network of pseudo-flux and settle (forced to be dumped); constructing and molding their own survival economy on the *grund*, which is too unsafe (as it is relatively static) and too visible that makes it an easy target for being spotted and crushed away; this is the problem of the molar and static aggregates of solids (monolithus, obelisk, the body of despot, the macro-regimes of solidity and masculinity).

The coaxial regime (likewise the suggested harmonia) operates under a regularizing sphere as a kind of maneuvering and overshadowed, wraith-like, hierarchy in which all parts through a concrecent mode *participate* (*methexis* [30]) with each other but not as the sort of contaminating, rhizomatic participation or more accurately base-participation (as they assume and presuppose a refined, germfree and traceable participation paranoically) but an immaculate one, purged of the contaminating agents — hygiene illusion? — a white participation: 'concave...parts...convex' or the other way around. Here, the *consécutif* (of the surface or ground) itinerates according to the generality of deposition process, that is the economical participation of the contents (sedimentary contents of pseudo-flux; *contentum*: thing contained) or more accurately, the surface contents, the activity of contents or surfactant (active surface), through the concrecent modes of pseudo-flux and its deposition processes: every deposition process has *contentums* in the form of the slope assemblages or clusters which should be hydraulically active and fertilizing. Every deposition process works with the hydraulically productive contents which must participate through a concrecent mode to survive, in other words, they should initiate the activity of surface or more precisely assembling, depositing and mobilizing the surfactant (active surface) i.e. flowing deposits to maintain the *survival economy* of liveware; that is to say a *methexis* — an immaculate and economical participation, a platonic and concrete one purged of any impurity that base-participation (i.e. possession, sorcery and interphyletic collisions) disseminate — among all constituents



through a *conrescence*, an economical activity out of solidity armed with the slope processes: to be a deposition process, to be a liveware. *Consécutif* works through a generality in which *methexis* must be carried out through the *conrescent* modes, a general law by which the Genesis translates surface to surfactant, to liveware (see again *An Excursus: The halftone of two pulsional principles*), authorizing itself as the work-ground of the survival economy. Only through *methexis*, you can become the Son.

The *consécutif* continues to deposit, to specialize surfaces and origin-ating, consequently, inseminating the acentric, *aeonian* [31] and mobile state of sublime through the bloodless *artrium* of liveware until *depletion* of the modified surface (the auto-mobile human system harmonia), neither as of to be diminished nor to be exhausted but being percolated through another sedimentary Big Scene minus skyline, a hot plot, back and front, frontier, stage and trail (if you prefer another horizon of pseudo-flux); let's say another fluvial / alluvial process which is boundless around to turf, depositing through the Gordian (veering, slanting, interlacing) slopes. The suggested *consécutif* is depleted through its approaching horizon, or to be precise, the originating / upcoming slopes (the future of your suggested harmonia) or the *adventive slopes* which all mean the ever lasting work-of-deposition similar to the model of 'rotation of elements (*stoikheia*)', satisfying the circulatory hunger of solidus and ground. What you discussed as *separation* or the 'movement / release harmonia', then again esoterically, lives through the solid circulations; reminding, greatly, the Aristotelian contemplation which works through detachment rather than the terminus of a process (in Aristotelian case the conclusion, the harvest or a *terminus ad quem*), a detachment that is not of the sort of recording an objectivity for who thinks and be thought (object-observer, etc.) but of registering a never-ending distance (circulation) in the form of the dynamic surface assemblages namely deposition process and slopes; or in another sense, an inexhaustible distance in the form of 'con-solidation, configuration and *conrescence*' between and throughout the modified surfaces (here the movement of one, the release of another), then filling it with solid *hégemonikon* [32], the solid industry of pseudo-fluxes, metrons, slopes, dynamic sediments, faciality machines, etc. Aristotle, himself, states that solid industry, from Platonic solids to the most stealth and maneuvering processes of solidus, has a good appetite for circulation. In the course of its unsophisticated circulating machinery, it is appeared as rotation or Aristotelian '..., separation, union, separation, union, sep...' [33] through metronic *aether* (*Aether* is a metron not GAS.) and through its Gordian complex machinery, post-industrial solid, it turns into a laundry, washing and slamming and throwing out everything under its processes. However, in these both epiphanies, circulation principle expands itself: circulating machineries work mainly with out-place processes (the circulatory architectures in which a place is omni-present; *here* is already there, and 'there' is unavailable), out-place values and out-place factors and not the in-place and static ones;

for the out-place processes and values inter-connect with a grotesque dynamism dispersing solidity in the form of the inexhaustible depositions, slippery and ready to be appropriated as forms, assemblages and processes: duplicity of solid engineering (Genesis Project). Conversely, the in-place elements do not constitute these erratic circulations of the pseudo-flux except as of being used in 'constriction / concentration' techniques of rigidity and despotism (Call it Obelisk, Monolithus, super-hero or the Great Wall of China, ..., or the stacked *hule* of transcendence) which are mostly utilized as the warding off mechanisms or luring maneuvers [34] to deviate all confrontations and insecurities from the holy ground of solidus-in-circulation and pseudo-flux to their despotic volumes ... they ascribe all generic lineaments of solidus-in-circulation to themselves; they are the sacrificial pits of solidus-in-circulation. The suggested 'movement / release harmonia', beside the other ones, turns into a tribute to the out-place value of solidus-in-circulation and its crypto-conservatism.

Aristotelian model of 'Rotation of Elements' is genesis, grounding and survival through the consolidating processes, circulatory motions, grotesque domestications, fertilizing processes of ground, and solid engineering techniques, all under the disguising faces.

Solidity (or the surplus value of solidus-in-circulation) does not originate from the in-place volumes of the rigidified macro-structures but the slope velocities, tidal powers, and the advections of pseudo-flux. Pseudo-flux is not the liquid giving (or forced to give) itself to the coagulation techniques that is to say, coagulating to the lumps of solidified clots in the form of molar obstructions, nor it narrates the sedentarization of the fluxes; but the solid, progressively, managing to ameliorate (ameliorating in the sense of solidus-in-circulation) by becoming more dynamic in the guise of liquid; by becoming an autonomous con-solidating stream recklessly fertilizing solidus-in-circulation, modernizing *grund*, satisfying its hunger for over-cultivation: to be a desert. The ideal or the perfectionist matrix of *grund* is becoming more fertilized, more and more, to the point of over-cultivation, remaining a desert, forever. Through fertilization, *grund* can maintain its desert-ness forever. Pseudo-flux is the unsolid; but it does not mean it is not solid.

The entire panorama (of your suggested harmonia and solidus-in-circulation) is spread out in micro / macro slopes of deposition; becomes the invested site of paranoiac culture minus Freudian psychical apparatus: for Congestion Control, for Traffic Engineering, for Community Speed Control, Edge Line Marking, Automobile Safety Awareness, ..., for Explosion Engineering (work-of-fly), Mudwave dynamics, Molecular Surface Modification or Representation, for mobilizing the State war-machine on the hydraulic grids and dimensionally cloaking it through the slope processes of pseudo-flux ..., and for the paranoid doctor in Soft Machine (Benway's diplomat) who warns about

preserving the body-vessels clean; paranoiically, uniting possession with vessels (concave...convex...plane Complex). The panorama spreads and grows, never knowing where all these happen, never knows where is *where*, that *where* is disease [35], the experience, ( )hole, pest, the imminent contamination — epidemic openness. Solid mocks itself.

## Notes:

1. Not necessarily dichotomous.
2. Solidus, solidium, solid and solidity (the surplus value of *solidus in circulation*); to follow their lineaments, see *GAS: A Project on Anonymous Materials (The Necronomicon of Deleuze)*, R. Negarestani and **Cata-** at Through the Plague, Cold Me (<http://www.cold-me.net/plague.html>).
3. Metron (Greek origin), hidden in the English words such as *Dimension* (from *dimetiri: measure out*), meter, etc. With a prominent reference to the famous doctrine of Pythagoras, "Man is the metron of everything" (*pantôn chrematôn metron anthrôpos*), metron can be translated as Scale, Measure, Standard, and Value. According to Sextus Empiricus metron expresses *criterium* (scale, measure) but as seen by Heraclitus and Sophocles, it certifies *dominance*, a domination over something. Therefore, metron indicates that both measures and dimensions (as in the critique of power or *grund*) inter-connect with Power, Justifying, Reasoning and the Philosophy or the Sciences of *grund*. The critique of metron diagrams how dimensions (namely metron) bring the Power into effect, then, mobilizing and propagating it through the autonomous fields of metornic fluxes or pseudo-flux (or as in the text, the *slope grund*); it also shows how metron has been established as the ultimate fluxional machinery (dynamism) of power, solidity and their productions in all planes, as a (re-)animator. Additionally and more significantly, it discusses metron (both in its flexible and rigid attitudes) as an invisible (and extremely complex) work-ground on which Solidity and Power overlap each other and dissolve into the hydraulic grid of circulatory metrons or genesis (Genesis project) or 'Survival Economy' through which all dynamisms are the complex conveyances or transportations (means of resettlement, mobility, transferral and dynamic fertilization) of solidus or *grund* i.e. the lines of ground or solidus amplification which process and necessitate solidity as the surplus value of *solidus in circulation* (Solidity is not rigidity, it is the surplus value of pseudo-fluxes, or the ground mobilized through metrons.), as the only *origination* through Genesis Project. Through survival economy, everything dynamic or flowing is

sought to be signified by metron. 'Solidus-in-circulation' is the economic network of *grund* armed with the lines of pseudo-flux, metronic dynamisms and slope processes. The dynamism of metrons installs *grund* as the signified *fluvius* or the fluvial process. For additional references on metron, see: *Measures and Men*, Witold Kula, Princeton University Press, 1986; *Decay* and *Pestis Solidus* at Maraka Project, Cold Me (<http://www.cold-me.net/maraka.html>)

4. "When act of touching happens the unity of matter will start; the coexistence of physics, one concave, the other convex ..." (Mehrdad Iravanian)
5. Politics of 'solidus-in-circulation' and solidity as its surplus value
6. Surface modification comes with metron, vocalization (or the catastrophe of vowel as David Porush remarks), spatial reasoning, solid(-us, -ium) engineering, solid affordance, economical participation, sedimentation, fluvial and alluvial processes and deposited lumps of solid which appear, in Spectacular ways, in the form of dichotomous systems, ..., obelisks, monolithic systems, molar assemblages; and unconventionally but mainly as such which Lyotard suggests for the cooling bar in *Libidinal Economy*.
7. On 'affordance' see: *Cata-* (endnote 3) at Through the Plague, Cold Me (<http://www.cold-me.net/plague.html>)
8. Face and hood Model: not every hood has a face but every face has a hood throughout its facing on / facing off and in another panorama, more accurately another dimension, facing in / facing out process, ... through the anomaly of solid compositions and "faciality machine of white wall / black hole" (Deleuze). Every face has a hood, an engine augmenting the faciality machine, an access-gate luring everything to the face by covering and restricting its edges, and outlining it ... concentrating all its facial energy as the legendary Archimedean mirrors in Syracuse battle.
9. Polarity and dichotomous discourses are the *visible* units of diametric discourse with traceable demarcations and positions, mereotopologically, prohibit the poles to overlap each other. Polarity and dichotomy are the trivial parts of the diametric discourses; a diametric discourse is a horizon whose appropriating circular machinery moulds limitless types of the con-solidating processes (appropriating by installing circularity on the process) among which the *mere polarities* (the most detectable units) have been scrutinized excessively and occasionally in exaggeration.
10. On 'p / 0' see: *Decay* and *Acephalous Mouth* at Maraka Project and Cold-workings, Cold Me (<http://www.cold-me.net/maraka.html>, <http://www.cold-me.net/cold.html>)
11. For a summarized delineation of GAS and Anonymous-until-Now (incognitum hactenus), see *Cata-* at Through the Plague, Cold Me (<http://www.cold-me.net/maraka.html>)

me.net/plague.html); also the chapters on GAS, DEVER, *Incognitum hāctenus* (anonymous until now), Plastic Spirit, Surface Consuming Plague or pest in 'GAS: A Project on Anonymous Materials, R. Negarestani'; or the conversation with Nick Land on GAS and the Meltdown plague in HOMO.STASIS, R.N.; GAS also refers to the notes and alchemical introspections of van Helmont (1577-1644) and the other alchemists naming Gas the *Incognitum Hactenus* and Anonymous-until-Now.

12. Deathware is the slippery commodity of liveware, a thanatonic network simulated all through the architectonic and metronic discourses of solidity; spectacularly, maintaining the interfaces of Survival Economy. Deathware is a *metron*, appears as the complex *river-bed conductivity* of all metornic currents (the branchlets of pseudo-flux) imprisoned within the appropriating processes of *grund*; it does not only modulate the metronic fluxes but also push them to their destiny, that is to say, the death of their *turbulentus* and total utility as laminar flows of sedimentary processes, fertilizing the ground. In a more clarified discussion, deathware neutralizes the unsettling turbulence by *empowering* i.e. *signifying the flux* with the units of solids and consolidating mechanisms upon which the dying *performance* of the turbulence or more precisely 'becoming laminar flow' of turbulence is signified, utilized and administered as the fertilizer of *grund* economy, as the laminar fluvial / alluvial fields of pseudo-flux. Death-ware introduces (an irreversible hydraulic inculcation) all metornic currents into the architectonic and consolidated death in the form of gradients of dying processes ('becoming laminar through sedimentary progression of the flux') through the necrocratic regimes of Survival Economy. Deathware legitimates itself by being attached to the legitimated(ing) body of the architectonic death. Enervated and shivering, deathware howls as it is touched and eaten away by a goo running as the labyrinth of a corpse (the unsettled, yawning and unthinkable body, the pestilentially open one: corpse is a differentially liquidated body imminent to GAS and its evaporation machineries ... *mazing* matter at the heart of liveware economy, as a vermicular warmachine ruthlessly fissures and messes the dimensions and surfaces for the base-matter to crawls in and out freely.); corpse is a white hole fulminating matter, virtual and the real, leaving only mess, non-recyclable excrement (base-matter). What is left behind does not attest a path, a beast whose glands shed its matter from tiny holes as it slogs; it is an ultimate mess: tons of napalm, whether as thickened petrol, semen or a gelled syrup, targets an entity in the air senselessly; let's say an arthropod wingless and without antenna, it sticks to its exoskeleton, melts away its segments; at the same time, somewhere else, billions of nano-mess render off its wirework, horizon, meat and core — a cry when something slimy sticks to a naked soul. This was for a single one; it does not vary so much for a swarm except in intensity. Deathware is

messed up in the vowellessness of a corpse; it is not the corpse itself, the vermicular warmachine of decay (See *Decay* at Maraka Project, Cold Me).

13. The inexorable horror: there is some sort of anaphylaxis in these two heavily cartesian questions i.e. spatio-chronologic *whats* ('what is happening then, in the term of now, the time-zero of now? Or what is happening from now on?'), inter-connecting with a looming and immediate shock from the where-machinery running as the nervous system of *now* (*Where* is now; this is the question that wastes away its zone of questionability as an *incognitum hactenus*; entirely, composing itself from an *interrogation* to an anonymous cipher of *ungrund* and not a signifying *conviction* satisfying the optimized productions of spatial and chronologic reasonings.) which leads them to forget, of what they should remember, of what they should postulate, of where they should be based, they should cogitate to forget; these questions are both the vectors of a proliferating prosthesis or a *where*-prosthesis hidden as their unground of what they should put to question (*now* conjures up where, not as a question but *where* as the unground of becoming, the mutating abyss of openness in which becoming sparks and crawls rabidly.). These two questions have been germinated on an Unground (both suggest *where* as their questioning body (now: where), *where* as the ultimate abomination of all questions.) where posing a question is not an impossible but triggers an imperfectible mess at the zero-degree of a ground strategically set to irrepressibly proliferating its surfaces and the interfaces of solids and consolidation processes to the point of 'being evaporated' and messed up, GAS. Every immune system whether in the form of memory or in the form syntax or freedom or genetics, (w)holism,... or pest management has meshed by and through a contamination (non-adventive); every immunosurveillance translates the strategic vapor of GAS (Dever) or *anonymous until now* (*incognitum hactenus*) to fake tactical data — rotting hermeneutics in the hands of necrophilic engineers — investing security leaks everywhere (are they institutions?), subsequently whitewashing them by its mass-produced foolishness, employing an infection chain (non-sequential) through every response. The body, or if one prefers the problem, of these two questions is also the 'experience of prosthesis'; following the imminent transplantation of '*where*' prosthesis, the immune assembling line must be stopped to capture the prosthesis; impeding immune overcoding until prosthesis adsorption — immunosuppression as the GAS-contaminated tactic — but all these open a security leakage (from without) at the heart of host for the plague of the prostheses. Triggering the epidemic machinery of Prosthesis through the substratum of immune industry; whatever you call it, Prosthesis, *Where* or the 'field of experience' (*ungrund*) burns you for eternity, consuming you as an autophage deflagrating at the commencement phase; sparks breathe cold, flecks are achromatized: phenomenon is set to evaporate. Each prosthesis is experienced as the field of experiences, as *where*.

14. Mother of abominations (Druj) is not a she-male but a she-it. Mother of abominations dislocates and opens out as the corpse of solidus, an inter-dimensional warmachine or the surface-consuming plague; milking cataorgasm from its own body — no disclimax engaged — a silent body of the silent mutations. Crawling as corpseflow, exhuming all surfaces, affirming as it probes (you cannot even think of the mess she-it engineers), working with *affirmance* as the Stelarcian *hollow body* (non-life-support involuntary openness), "Use Me" or ( )hole philosophy. It uses Herr Freud's Psychoanalysis papers in its asexual periods. Evaporating vowelless and non-architected death through its all-envaginated body(-ies) that is the field of experience: look at this cryptogenic beast, look at it; who is man enough for this she-it?' — On the Mother of Abominations (Druj-) see the conversation with Nick Land in Homo.stasis or the rest of articles at 'Maraka Project' and 'Through the Plague', Cold Me (<http://www.cold-me.net/maraka.html>)
15. On 'Hollow Body', see *Remarks on Hollow Body* (by Stelarc), from an unpublished conversation at Maraka Project, Cold Me (<http://www.cold-me.net/maraka.html>)
16. For a short review on necrocracy, its collapse and the ungrounding forces, see: **Chernukha: on Russian necrorealist cinema** at Maraka Project, Cold Me
17. On Overhealth strategy undermining survival economy see: **Acephalous Mouth** at Cold-workings: Autobiography of an organ, Cold Me (<http://www.cold-me.net/cold.html>) or Maraka Project (<http://www.cold-me.net/maraka.html>)
18. Nasu or Nasa (in Avestan language of ancient Persia) is the waste in motion on the full body. For more information on nasu, how does it work, and the disinfection tactics the State and necrocracy (as in Vendidad) install to disintensify it, see: the conversation with Nick Land in Homostasis, **Unclean Meal: Nasu and Druj (Mother of Abominations)** at Maraka Project, Cold Me (<http://www.cold-me.net/maraka.html>)
19. On Openness, Affirmation and Nietzsche see: **A Good Meal** and **Cata-** at Through the Plague, Cold Me (<http://www.cold-me.net/plague.html>)
20. GAS is not a NO-GO zone. Mobility in all forms, transformation, pedesis, tremor, eddy, transition, and even nowhere cannot point to *where* but to its mimics, of non-Platonic mimicry, much like the one can be found in Roger Caillois' works ... and not modes, segmentations or inverse segmentations which are ex-terminated through GAS, the plague of contamination and epidemic openness, of *unground*.
21. For a brilliant approach to Moby Dick and Deleuze see: Francois Zourabichvili, *Six Notes on the Percept (On the Relation between the Critical and Clinical)*, trans. Iain Hamilton Grant, from DELEUZE: A critical Reader edited by Paul Patton, Blackwell Publishers, 1996 — On *Where* and *Unground* see **Acephalous Mouth**, at

Cold-workings: Autobiography of an organ, Cold Me (<http://www.cold-me.net/cold.html>) and *Cata-* at Through the Plague (<http://www.cold-me.net/plague.html>)

22. On *force dynamic boundary* or what tries to appropriate the multiplying tactics to the field of sedimentary tactics (organizational tactic, militant tactical lines, maneuvers of the pseudo-flux, etc.) and decoding *openness* through the mundane subjectification of being open (and not being laid open) or that is to say the anatomical regulation of openness, see *The Cognitive Geometry of War*, Barry Smith, at: <http://ontology.buffalo.edu/smith/articles/bosnia.html>
23. "Around the Mediterranean, in Umbria, in Provence, one finds these strange slopes, calm and inflexible, sometimes cultivated, sometimes deserts, according to its aspect, always smooth; strange because the terrain, far from being constructed on hills and valleys, flows like a liquid body; and it flows as much towards the top as towards the bottom, it does not flow in the way that wash-basin leaks, it slides in both, in all directions at once, displaying an inclined space without limit while being clearly delimited." [Lyotard, J. F., *Libidinal Economy*, trans. Iain Hamilton Grant, Indiana University Press, 1993, p. 28]
24. The standard of the most computer aided modeling systems (CAM) is NURBS, what can be easily recognized in 3D programs such as 3D Studio or Lightwave (in meshing the objects). NURBS (stands for Non-Uniform Rational B-Splines) can represent 3D geometries through NURBS curves and NURBS surfaces. NURBS are B-Splines with modifications made to accommodate and provide points specified using homogenous coordinates to make projective transformation easy; thus have much more flexible characteristics than Splines. If B-Splines are difficult to edit as the control points must be shifted significant distances to considerably modify the shape of the curve (something like pivotal traits) but working with NURBS provides the vantages of modulating and working with *weights*. NURBS curve and surfaces are represented using knot vectors and control points and a few other parameters (the heavily *platonian* and *metronian* essence of NURBS curves and surfaces which make polymorphous renderings possible ... as in Poser 4 or what Eugene Thacker sees in Hans Bellmer's dolls) to create smooth, complex and polymorphous renderings.
25. Should not be mistaken for 'horizontal line'; to follow horizontal, horizon and horizontic sphere, see GAS: A Project on Anonymous Materials, R. N., unpublished
26. For the functionality of these *mesoic* entities, how pseudo-flux manipulates them and their difference with *intermezzo* see: *The halftone of two pulsional principles* at Maraka Project, Cold Me (<http://www.cold-me.net/maraka.html>)

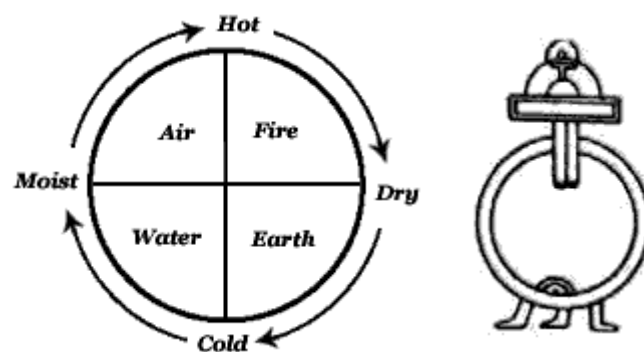


27. *Volatilis*, explosion (*ex-* + *plaudere*) or the work-of-fly is the sedimentary flight. Ground and solidus-in-circulation engineer *volatilis* to deploy their fluvial / alluvial (solids, consolidating processes, etc.) processes of solid engineering on the lines of flight forged through the architectonic sphere of *grund*; the domesticated lines of flight whose *double* is always a horror, a deterritorializing shadow, a cataflight. *Volatilis* is registered as a conjugated war-machine of fierce *anabatic* waves and sedimentology, not only does it transport the solid products of the volumetric ground to a non-volumetric level (horizontal sphere) of solidus-in-circulation (as in explosion) but also hypocritically exploits the deterritorializing lines of flight by counterfeiting a domestic line that should *bear* something 'solid' as its *vestige* and *trajectory*, that is to say, be pregnant of representational functionality (as of the solid-transporting lines in explosion), which is then transcendently and deceitfully *ascribed* to (dissimulated as) the pestilential lines of flight; this is the way paranoid culture slyly domesticates and wages a war against the delirium of flight, by drawing its own domesticated(-ing) lines of flight (*volatilis*) and representing (and dissimulating) them as the deterritorializing lines of flight. See the discussion with Steven Shaviro on *volatilis* or the work-of-fly, Homo-stasis, R.N.:
- R. Negarestani: Speaking about spectacle, also, we'd better discuss the design of explosion in horror cinema, a significant motif not really enveloped in the panorama of spectacle but de-enveloping (loading / unloading) multiple spectacles as it initiates. Explosion is a *metronic* expansion or bursting out as a result of rapid combustion or excessive internal pressure, or a drive-out; considering 'explode' through its Latin etymon, *ex-* + *plaudere*, it highlights a kind of anabatic ecstasy (minus spatial value) fertilizing the ground and dis- / replacing the solids as it actuates. Let me give you some examples; the famous head exploding scene in *Scanners*, Max Renn's video-vagina, bursting mutations in the *alien* and the common splattering, ripping and devouring scenes in contemporary horror movies. They, faintly and almost unreasonably, remind me of Deleuze discussion of flight; that gods stay static but demons are the engineers of flight, flight as a delirium, as a multiplying. But there is a point in this discussion; explosion engineering may try to follow the pestilential multiplicity of the lines of flight but it has have a great potentiality to be completely spectacular in a sedimentary way (and not necessarily in projective ways), depositing spectacular solid as it flees in the form of the work-of-fly. Hollywoodish spectacles, mass media shows and soap operas always appropriate these kinds of explosions and sedimentary flights of the architectonic forces. Therefore, bodily flights and explosions in horror movies can be as spectacular as the Oedipal stock-still obelisks. By the way, I do not think in the same way as Deleuze considers gods; as demons are the engineers of flight; gods are the designers of implosion. They do not go through explosion or flight; continuous and stealth

implosion is what makes them gods. Implosion is an internalized flight, a prosthetic one; the body of implosion is the body of collapse, of a machinic hollowness, the 'hollow body', a body which does not conflict or possess in a common sense but permanently contaminates and hollows out everything for its auto-phagic\* agencies. Or in the other words, the body of implosion is a cluster of demons which at the same explodes, storms and sucks everything to its necrophilic hollowness, the god. This is why to be a god is the ultimate fantasy of all demons. What do you think about motifs of bodily explosions and flight in horror movies?

28. On Concescent Process as a process of pseudo-flux and solidus-in-circulation (and an efficient program for propelling solidity) see: **Remarks on Asiatic Peace** no.1, endnote 12, at Asiatic Junkyard, Cold Me (<http://www.cold-me.net/junkyard.html>)
29. On the doctrine of eternal progression, see **Remarks on Asiatic Peace**, endnote 12 (<http://www.cold-me.net/junkyard.html>)
30. On *methexis*, see **Remarks on Asiatic Peace** no.1, endnote 12 (<http://www.cold-me.net/junkyard.html>)
31. Eon is not only the out-place longevity of Platonic Solids (i.e. Platonic solidity) but also the out-place value and longevity of solidus. Solidus state of sublime never can trust the in-place values; it initiates through the out-place ones, avoiding putting traces of rise, fall, segmentation and Origin with a capital O, but running with metabasis and diabase depositions.
32. Metronic processes, slopes, Genesis installations, regulating intensities, etc.
33. In Aristotelian model of rotation of the elements (*Tetrasomia*: Earth, Water, Air, Fire), this is the con-solidating circular motions and processes which are fruitful to ground economy, then, its sublimated face (heaven) and not the elements themselves, or if one prefers, the circular motions are the maintaining processes of the survival of the whole model and not the elements. These circular motions are based on the metrons and affordances of the elements which maintain the survival economy of the whole 'rotation of the Elements' panorama. Through this articulative rotation, each element associates with its own kind (as in a reflux condenser such as Kerotakis or the pattern of the *Wheel of Fortune* during Renaissance) and only through this rotation and circulatory dynamism, two Elements can act upon each other; the so-called *polemikos* between the elements or the Heraclitean strife through which the Elements are *supposedly* establishing their addresses (position in the model, geography, etc.) through a map-to-map negativity (with the other Elements) during rotation, actually, implicates a *raum* or dwelling / accommodating horizon (survival economy) by implementing different horizons (boundaries) of different elements within each other

(economical openness: negativity is a symptom of economical openness and not closure.), meshing an economical communication based on affordance and the transformational abilities of boundary and not the filtering ones (boundary works more with transformations based on affordance rather than rigidified filtering processes); for the regulating transformational engine of the boundary decodes all interactions and communications not on a presupposed or a rigid level within the sphere of system (here, the Element) but consistent with the survival of the system or more accurately the survival which rises from the dynamic interfaces and interactions of system with its environment; a surviving machinery which always belongs to the Whole horizon; survival is merely a debt of system to the entire 'dwelling / accommodating' horizon in which the system sustains its motion (a responsibility to survival economy as a con-solidating process of surviving) and is forced to be accommodated (the economical hospitality). These economical communications (*polemikos*) between the elements (in the model of 'Rotations of the Elements') which are appropriated and illustrated as the transformations of each couple of the elements to their mid-states (*Menstruum* or the living mud as the mid-state of Earth and Water, *Aura* or the moving air, etc.) maintain the stability of the whole survival economy (the rotation panorama or solidus-in-circulation) by destabilizing (deathware) each element in its rigid or pure form (i.e. dynamically transforming them to their economical mid-states). The *polemikos* of the elements is all done through affordance by which not only the Elements can gain temporary (rotational) survival but also dynamically maintain the survival economy of the whole dwelling / accommodating horizon by being transformed into the mid-states of each other as a dynamic production triggered by *polemikos* and the transformational engine of the boundary (of each Element).



Kerotakis: based on identifying the aerial or liquid products of distillation, working with the products of *pneuma* (*spiritus vitalis*). The constant renewing processes of *pneuma* (as in distillation or reflux condenser, or living body as Claudius Galen [AD 131-200] traced) transform the survival machinery to an economic network.

34. "Whatever you call it, Ziggurat, Obelisk, monolithus, the Great Wall of China or despotic solid, has a suicidal instinct for protecting its territory, not really its own

property but its debt to solidus-in-circulation, ground and pseudo-flux. There is no retarded *despotic solid* or *obelisk* but fierce and fearsome one; luring everything to its rigid sphere ... warding off itself to be poked, slammed and crushed away just for the sake of solidity and the secrecy of pseudo-flux. I am the Great Wall, the very object of your vengeance." [GAS: A Project on Anonymous Materials, R. N.]

35. On *where*, *unground* and ( )*hole* see: ***Acephalous Mouth*** at Cold-workings: Autobiography of an organ, Cold Me (<http://www.cold-me.net/cold.html>) and ***Cata-*** at Through the Plague (<http://www.cold-me.net/plague.html>)

## Chernukha: on Russian necrorealist cinema

### (A note on a selected part of Pestis Solidus)

The sepulchral *affirmation* in necrophilia is also a hunt. Necrophilia is the ultimate of such dimensionality wreckage and hunt multiplying on the pestilential bonds of *philia* and through the war-strategies of life; *however, the certain segments and instances of necrocracy and Oedipalizing webs may enter in and try to appropriate this virulent openness but they just strategically enrich the battlefield, the dimensionality wreckage of mess engineering.* (Pestis Solidus)

This is one of the main traces investigated by the avant-garde necrorealist Russian Cinema known as *Chernukha* (black) Cinema, mainly founded by the directors such as Evgenii Iufit, Andrei Mervyi, Vladimir Maslov, et al. The desolated landscapes of thought, lack of horror cinema or a science-fictional future in the former Russia, intense strife between the necroeconomic terror and horror of life [1], collapse of survival economy into life, and finally, cold melt process of necrocratic institutions, all have composed a web of netting heterogeneities, unnatural, unlocalizable and chronologically discontemporized to all politico-economic terrors in recent decades or a dystopian future. Encountered with such an ample pestilential opportunity (the post-object?), the Russian artists have started to investigate how the necrocratic regimes rot and their power formations are ungrounded within the shell of institutions, architectonic solids and political survivals but exterior to them; how masculinity bites itself, appearing as the extreme homophobic/erotic irony of impossibility of any final deliverance one can anticipate as the satisfying end of masculinity; however, considering and charting all these not as the illustrations of emptiness of life or mortification as a collective response to social disorders and the problem of subjectivity (a crisis-based reaction), but affirmation (acting as companion) to a non-survival-supporting life whose tentacles cracking *death* open merely as a collective perversion, a *philia*, which progressively disterminalized as *the end* of all becomings or *terminus ad quem*; and is transmuted to a collapsing expanse scavenged by life, its netting, mazing and bonding *philia*. Death as a terminal expanse of coldness and a part of desiring-machine is messed up through the pestilential bonds of life (not survival economy: *libban, lifian*) which frantically composes new strategies of 'openness to everything' — by means of its ungrounding strategies, bonds of *philia* and affirmation — not merely openness as the plain of being open but rather being lacerated and laid open and then cracking, butchering open ... sewing what have been scavenged (opened) through the bonds of *philia* and the interphyletic labyrinths of life through which becoming runs as a vermiculating, mazing

machine or an engineer of labyrinthine inter-dimensionality. Once death is infected (and infested) by the true satanic horror of life and its opening / affirming strategies or epidemic bonds of *philia* — triggered by the auto-collapse of all survival economies and necrocratic regimes — opening and being opened gruesomely is inexorable; the scavenged death is sewn together as the lines of a new (ungrounded by Anonymous-until-Now) becoming trapped through interphyletic and pestilential bonds of *philia* and life. To this extent, the lines of this ungrounded becoming does not envelope a becoming-death any longer as their zero-collapse [2], for death has been disterminalized and transmuted to a new becoming which surpasses itself through a brutal opening process; death itself is disterminalized by transmuting to a becoming that is anonymous (and imperceptible) even to zero but not external to it. Death happens but merely as a perversion (an infested practice) through the epidemic bonds and the interphyletic labyrinths of life. In a transcendental interrogation, if becoming-death is the zero-collapse of all becomings, then what is the becoming that infects death, possesses it, pervades and infiltrates it, and in a turbulent motion ungrounds death through the epidemic openness of life through which everything is scavenged as an interphyletic wreckage or a maze of the affirming bonds? What is the *becoming*-infected death which loses its terminality, crosses itself as a *becoming* and becomes anonymous even to Zero but not external to it, a death cracked open by the affirming strategies of the satanic chemistry of life which allows the survival economies be grounded as a part of the mess engineering and its grand design for openness [3]? Is it Anonymous-until-Now (*incognitum hactenus*)? Or a lie or as ancient Zoroastrians called it Druj-, the feminine blackening upheaval, a universal ungrounding force or the Mother of Abominations — Druj- means lie or strategy, the Mother of Abominations or the life-satan according to Vendidad or Zoroastrians Anti-Druj Laws — by whose ungrounding forces, survival is a catastrophic blindness through the dark chemistry of life?

The Chernukha Cinema does not insinuate death as an outsider or death-outsider as the principle of its horror but frenziedly tries to explore the space in which death is always beside one in a diabolic intimacy of zero-distance closeness or more accurately the level of possession (possessing and being possessed: ungrounded), for possession is always the closeness in the absence of measures, scales and judgments (metrons), a molecular closeness. This extra-proximal death ('death-beside ...' instead of the 'death-outsider') instead of the death-outsider has been sought to explore as the imminent horror of a life whose necrocratic regimes and survival economies have been ungrounded, and rabidly radiating its contagious lines, transmuting any communication to a strategic affirmation which is lead to a gruesome and inevitable openness (lacerated, cracked and laid open).

Notes:

[1] Such a strife which is germinated on the epidemic bonds of life, engineering and enriching the mess and the battlefield, is one of the highlighted lines in the story of *Prince Ehtejab*, the Iranian novella. 'Prince Ehtejab' (1959) by Houshang Golshiri narrates the story of a decadent Iranian prince with the sexual attitudes of an eunuch (from 'which' the Quajar chambers were full) or a *khajeh* in Persian language (which also means mister and master) from Quajar dynasty (1795-1925) who restlessly attempts to escape the most inhuman landscapes of necrocracy (this cruel disease of masculinity or the cruel masculine disease, *Zhestokaia bolezni' muzhchin* [Gleb and Igor Aleinikov]) he has inherited and infested by to reach a final deliverance; but, gradually, he slides from this anthropomorphic terror to the necrophilic horror of life, on which, he experiences and discovers, necrocracy has been permitted to ground itself (as a strategic collusion) as a security leakage which speeds and augments the ungrounding process of life through survival economy. The story itself visualizes one of the coldest landscapes of 'heat-death' and 'collapse' in the modern literature which is fully Asiatic and consistently Iranian; in spite of its gloomy carnage, it easily and basically disturbs and frustrates the cult readers searching for the anxiety of the psycho-somatic signals and their terminal disorders.

[2] "They control the unconscious experience of death, insofar as death is *what is felt in every feeling, what never ceases and never finishes happening in every becoming* — in the becoming-another-sex, the becoming-god, the becoming-a-race, etc., forming zones of intensity on the body without organs. Every intensity controls within its own life the experience of death, and envelopes it. And it is doubtless the case that every intensity is extinguished at the end, that every becoming itself becomes a becoming-death! Death, then, does actually happen." (Deleuze and Guattari); Deleuze, Gilles, Guattari, Félix, *Anti-Oedipus*, trans. R. Hurley, M. Seem, H. R. Lane, University of Minnesota Press, 1983, p. 330

[3] For a note on the Epidemic openness (being open and opened), Nietzsche and the strategy of affirmation see: [A Good Meal](#) or [Cata-](#)